

JACOBS' EASY

No. 3.

Solo Banjo

MANDOLIN & BANJO ORCHESTRA FOLIO

Prices and Combinations.

INSTRUMENTATION.

1st, 2nd, 3rd MANDOLINS
(AND MANDOLA)

FLUTE

CELLO

1st & 2nd BANJOS

GUITAR &

PIANO

ACCOMPANIMENTS

| | |
|-------------------------------|-----|
| Solo Mandolin (or 1st Violin) | .50 |
| 2nd Mandolin (or 2nd Violin) | .50 |
| 3rd Mandolin | .50 |
| Mandola (Octave Tuning) | .50 |
| Solo Banjo | .50 |
| Banjo Accompaniment | .50 |
| Guitar Accompaniment | .50 |
| Piano Accompaniment | .50 |
| Flute Oligato | .50 |
| Cello Obligato | .50 |

NOTE: The entire 17 selections are complete in each book and can be played in any combination desired. Cornet, Clarinet and all regular Orchestra parts can be had in sheet form to most of the pieces contained in this and the preceding volumes.

17 ORIGINAL COMPOSITIONS AND ARRANGEMENTS BY VARIOUS POPULAR COMPOSERS

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—PUBLISHED BY—
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BOSTON, MASS.

EACH BOOK COMPLETE 50

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(SEE NOTE.)

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| A Frangesa March* | (Costa.) | Arr. Walter Jacobs | 10 | 18 | 16 |
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| Behind the Hounds. March and Two-Step* | (Allen.) | Arr. Walter Jacobs | 17 | 32 | 30 |
| Confetti. Carnival Polka* | (Alden.) | Arr. Walter Jacobs | 6 | 10 | 8 |
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| June Bride, The. Waltzes* | (Allen.) | Arr. Walter Jacobs | 18 | 34 | 32 |
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| Under Palm and Pine. March and Two-Step* | (Kenneth.) | Arr. Walter Jacobs | 16 | 30 | 28 |
| Yazoo Buck. Wing Dance* | (Godfrey.) | Arr. R. E. Hildreth | 14 | 26 | 24 |

NOTE: As all the pieces in this Folio are published in sheet music form also, single extra parts for any of the 10 instruments can be obtained. Clarinet, Cornet, Bass and all other regular orchestra parts can be had to pieces marked thus *

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Dedicated to the Boston Mandolin, Banjo and Guitar Festival Orchestra.
(Composed of 150 members.)

Cupids on Parade.

MARCH and TWO-STEP.

BANJO SOLO.

GEO. L. LANSING.

The musical score is written for a Banjo Solo in the key of D major (two sharps) and 2/4 time. It consists of nine staves of music. The first staff begins with a forte (*ff*) dynamic. The second staff begins with a mezzo-forte (*mf*) dynamic. The third staff contains fingering numbers (1, 2, 3, 4) and a natural sign. The fourth staff includes first and second endings, marked '1.' and '2.'. The fifth staff begins with a forte (*ff*) dynamic and includes a piano (*p*) dynamic marking. The sixth staff includes a forte (*ff*) dynamic marking. The seventh staff includes first and second endings, marked '1.' and '2.'. The eighth staff is labeled 'TRIO.' and begins with a piano-forte (*p-f*) dynamic. The ninth staff includes a circled figure '3' and a circled figure '4'.

Note: An encircled figure, thus ③, signifies the string on which the note is to be made.

Three staves of piano introduction in D major. The first staff features a melodic line with a circled 3 and a first/second ending. The second and third staves provide harmonic accompaniment with chords and moving lines. The piece concludes with a final chord marked '5 Pos.' and '9 Pos.'.

Song of the Cupids.

Vocal melody in D major. The lyrics are: "In the syl - van dell so bright and fair, You can - not". The melody is marked with a forte (ff) dynamic.

Piano accompaniment for the first line of the song. The lyrics are: "see us but we're al - ways there, The hearts of lov - ers are our". The piano part features a steady accompaniment with some triplet figures.

Piano accompaniment for the second line of the song. The lyrics are: "eas - y prey, For they're al - ways hov - er - ing a - round our way." The piano part continues with a consistent accompaniment, ending with a final chord marked '8'.

Among the Flowers.

Caprice.

BANJO SOLO.

PAUL ENO.

INTRO. Moderato.

p *cresc.*

f *rit.*

mf

7th Pos.

f

1. 2. *p*

2d Bar.

f

1.

2.

mf

f

mf

f

1.

2.

mf

f

8
MAZETTA.

A GYPSY IDYL.

SOLO BANJO.

THOS. S. ALLEN.

Arr. by WALTER JACOBS.

LONELY.
Allegretto.

PLAYFUL.
Più mosso.

LOVE THOUGHTS:
Tempo I.

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PLAINTIVE.
Meno mosso.

TRIO.

p *rall - en - tan - do. a tempo.*

rit. *a tempo.*

rall - en - tan - do. a tempo.

LAUGHTER.
Più mosso.

f

p *f*

dim. ②

A HAPPY ENDING.
Allegretto.

f

CONFETTI.

Carnival Polka.

BANJO SOLO.

JOHN CARVER ALDEN.

Arr. by WALTER JACOBS.

Allegretto.

f *rit.*

mf

cresc. *rit.*

a tempo

Animato. *f*

12th Pos. 11th Pos. *

12th Pos. 11th Pos.

Tempo I. *mf*

*NOTE: Choose either large or small notes.

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cresc. *rit.* *a tempo* *8* *FINE.*

Grazioso con espress.

TRIO. *mf* *molto rit.*

a tempo *cresc.* *molto rit.*

a tempo *mf* *molto rit.*

a tempo *cresc.* *p* *D.C. al FINE.*

*NOTE: Choose either large or small notes.

The Guardsman.

BANJO SOLO.

NOVELTY TWO-STEP.

THOS. S. ALLEN.
Arr. by WALTER JACOBS.

ff

f

ff

ff

TRIO. ff

f

*)

f

*) Note: Use the small instead of large notes when played with accompaniment.

Musical notation for guitar, featuring various techniques and dynamics. The key signature is A major (three sharps).

Staff 1: *ff* (fortissimo), includes fingering (1, 2, 3, 4) and a circled 3.

Staff 2: First ending (1.), includes natural harmonics (0, 4, 0, 0, 4, 0).

Staff 3: Second ending (2.), includes a triplet and *ff*.

Staff 4: Continuation of the triplet pattern.

Staff 5: Includes a triplet, *cresc.* (crescendo), and natural harmonics (0, 4, 0, 0, 4, 0).

Staff 6: Includes *f* (forte), *ff*, and circled 3s.

Staff 7: Includes *f* and *ff*.

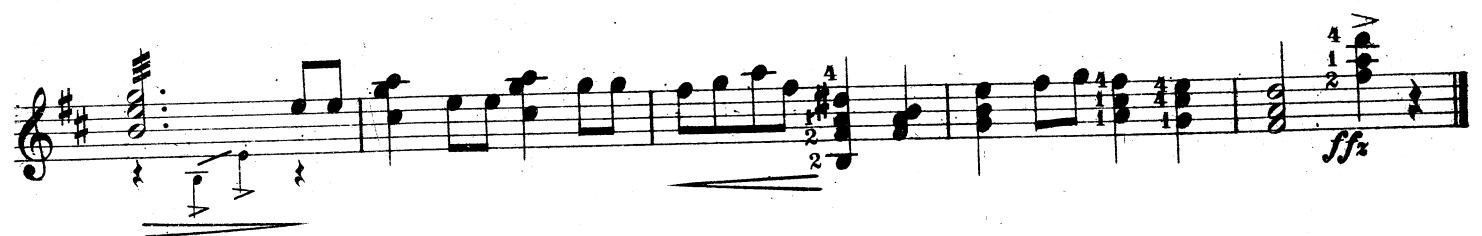
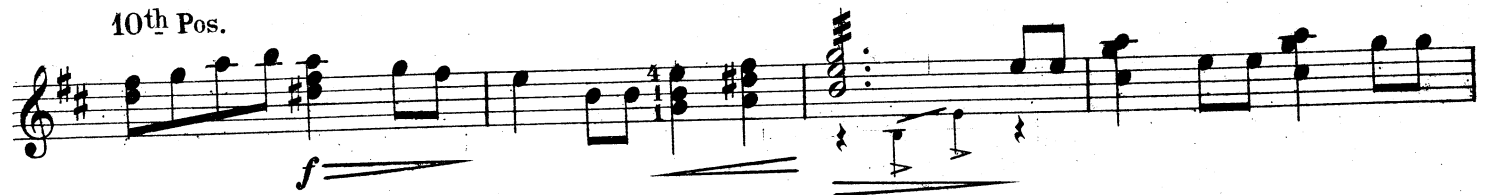
Staff 8: First ending (1.).

Staff 9: Second ending (2.), concluding with a final cadence.

Arr. by WALTER JACOBS.

The first staff of music is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a forte (f) dynamic marking. The melody consists of eighth and quarter notes, with several triplet markings (indicated by a '3' over a bracket) over groups of three eighth notes. The staff ends with a double bar line and a repeat sign.

TRIO. 



BANJO SOLO.

THOS. S. ALLEN.
Arr. by WALTER JACOBS.

Arr. by WALTER JACOBS

(Wind) *f* On 4th string. (Skeletons arriving in the storm.) *ff* (Thunder.)

f *ff*


f

trem. *ff* (Line up.) *mf* Dance. *mf* (They start dancing.)

On 2d string.

f On 2d string. *ff* On 4th string. *mf* (Little ones.) *ff* (Big Ones.)

mf (Little ones.) *ff* (Big ones.)

Note: The notes connected by  should be produced by picking the first and sliding to the last.

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'A Frangesa March.

BANJO SOLO.

MARIO COSTA.
Arr. by WALTER JACOBS.

ff

Har. 12.

cresc.

mf

f

mf

ff

Fine.

TRIO.

ff *mf* *f* *mf*

(Sing.) La.....

p cresc. *f* *f* *mf* *p cresc.*

La.....

p cresc. *f* *f* *mf* *p cresc.*

f *f* *f* *f*

D. C. al Fine.

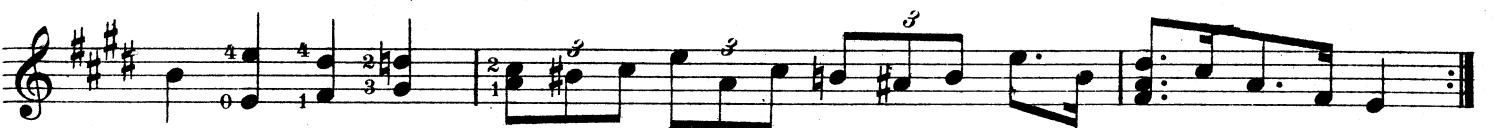
FANCHETTE.

TAMBOURINE DANCE.

BANJO SOLO.

R. E. HILDRETH.

Arr. by WALTER JACOBS.



*) Note: Choose either large or small notes.

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TRIO. *p*

ff

5 Pos.

1. > > >

2.

p

p

THE HAPPY JAP. Geisha Dance.

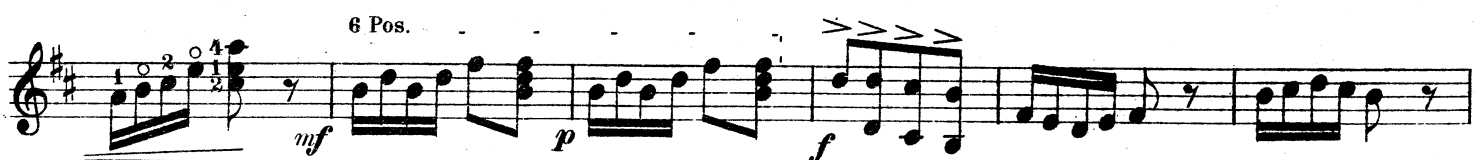
SOLO BANJO.

LAWRENCE B. O'CONNOR.
Arr. by WALTER JACOBS.

INTRO. Slow.



Moderato.



Musical score for a single melodic line in treble clef, key of D major (two sharps). The score consists of ten staves of music. It includes various dynamic markings (*mf*, *p*, *ff*, *cresc.*, *mp*), articulation (accents), and fingerings. There are two "10 Pos." (Tenor Position) markings above the third and fourth staves. The piece concludes with a "Fine." marking.

Fine.

NOTE: If this strain is too difficult play *second strain* instead, it being the same melody arranged an octave lower.

PAVANA.

BANJO SOLO.

Entr'Acte.

THOS. S. ALLEN.

Arr. by WALTER JACOBS.

Moderato.

The musical score is written on ten staves in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Moderato.' and the initial dynamic is 'f' (forte). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'f' (forte), 'ff' (fortissimo), and 'mf' (mezzo-forte). The score includes first and second endings, indicated by '1.' and '2.' above the staves. The piece concludes with a final cadence.

TRIO.

ff

f

cresc.

f

ff

Yazoo Buck.

Wing Dance.

BANJO SOLO.

D. S. GODFREY.
Arr. by WALTER JACOBS.

NOTE: A figure encircled thus ② signifies the string on which the note is to be made.

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TRIO.

f

1 0 1

1 1

5th Pos.

1. 2.

ff

The Speedway.

Galop.

BANJO SOLO.

A. J. WEIDT.

Bass to B.

The musical score is written for a Banjo Solo in the key of D major (two sharps) and 2/4 time. It consists of two main sections: a Banjo Solo and a Trio.

Banjo Solo: This section begins with a treble clef and a key signature of two sharps. The tempo is marked 'ff' (fortissimo). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'ff' at the beginning, 'fz' (forzando) for a short burst, and 'mf' (mezzo-forte) for a softer passage. The solo includes first and second endings, marked with '1.' and '2.' respectively. The first ending leads back to an earlier part of the solo, while the second ending concludes the section. The solo ends with a final cadence.

Trio: This section begins with a treble clef and a key signature of two sharps. The tempo is marked 'p' (piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'p' at the beginning, 'ff' (fortissimo) for a short burst, and 'mf' (mezzo-forte) for a softer passage. The trio includes first and second endings, marked with '1.' and '2.' respectively. The first ending leads back to an earlier part of the trio, while the second ending concludes the section. The trio ends with a final cadence.

This page contains ten staves of musical notation for a piano piece in G major. The notation includes various dynamics (f, p, ff, mf), articulation marks (accents, slurs), and fingering numbers. The piece concludes with a double bar line and repeat signs.

Staff 1: *f* *p*

Staff 2: *f*

Staff 3: ② ③ ④

Staff 4: *ff* *fz* *mf*

Staff 5:

Staff 6: 1. *f*

Staff 7: 2. *f*

Staff 8: *ff* *mf*

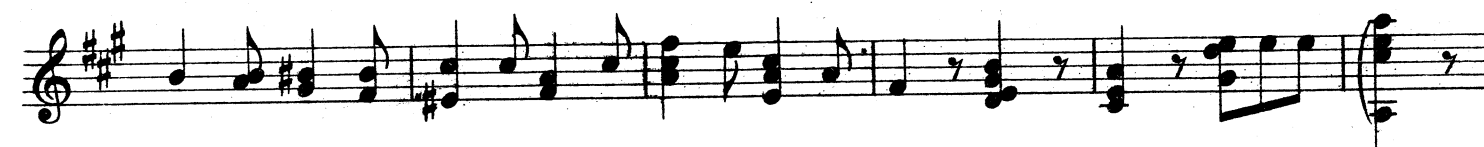
Staff 9:

Staff 10: 1. 2.

BANJO SOLO.

W. D. KENNETH.

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Behind the Hounds.

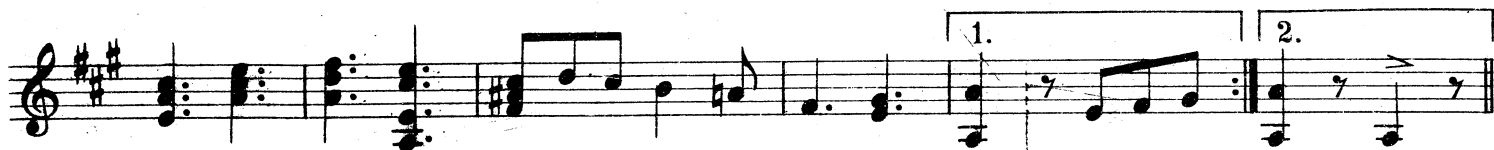
BANJO SOLO.

MARCH & TWO-STEP.

THOS. S. ALLEN.
Arr. by WALTER JACOBS.

The musical score is written for a Banjo Solo in G major (one sharp) and 2/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music starts with a forte (*f*) dynamic and includes a triplet of eighth notes. The second staff continues the melody with a forte (*f*) dynamic. The third staff features a series of eighth notes and a triplet. The fourth staff includes a forte (*ff*) dynamic and a triplet. The fifth staff has a first ending (1.) and a second ending (2.), with a forte (*ff*) dynamic. The sixth staff continues the melody. The seventh staff includes a crescendo (*cresc.*) marking. The eighth staff concludes the piece with a first ending (1.) and a second ending (2.), ending with a double bar line and repeat signs.

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The June Bride.

Waltzes.

BANJO SOLO.

THOS. S. ALLEN.
Arr. by WALTER JACOBS.

Andante Moderato.

mf *f*

9th Pos.

8va ad libitum Har. 12.

Tempo di Waltz.

4th Pos. *tremolo* *cresc.*
(Play small notes in absence of Piano or Guitar.)

1. *mf*

ff *f cresc.*

ff *f cresc.*

1. 2. *ff* *f cresc.*

ff *f cresc.*

1. 2. *ff* *f cresc.*

D. S. al C.

2. *ff* *mf* *rit.* *mf a tempo* *f* 12th Pos. 9th Pos. 8th Pos. 7th Pos. 5th Pos. 4th Pos. 7th Pos. 1. 2. *D.S. al C.* *ff* 7th Pos. 4th Pos.

3. *ff* *f* *ff*

Musical score for a piece in A major, featuring ten staves of music. The score includes various dynamics and technical markings:

- Staff 1:** Dynamics include *ff* (fortissimo).
- Staff 2:** Dynamics include *ff* (fortissimo).
- Staff 3:** Dynamics include *ff* (fortissimo).
- Staff 4:** Dynamics include *ff* (fortissimo).
- Staff 5:** Labeled "CODA." with dynamics *p* (piano) and *mf* (mezzo-forte). Includes markings for "9th Pos." and "9th Pos." with fingerings.
- Staff 6:** Dynamics include *f* (forte) and *ff* (fortissimo). Includes markings for "5th Pos." and "2d Pos." with fingerings.
- Staff 7:** Dynamics include *mf* (mezzo-forte).
- Staff 8:** Dynamics include *f* (forte) and *ff* (fortissimo).
- Staff 9:** Dynamics include *f* (forte) and *ff* (fortissimo).
- Staff 10:** Dynamics include *f* (forte) and *ff* (fortissimo). Includes markings for "cresc. e accel." (crescendo and acceleration).

SPANISH SILHOUETTES.

BANJO SOLO.

Waltz.

C. E. POMEROY.

Arr. by WALTER JACOBS.

Tempo di Valse.

The musical score is written for a Banjo Solo in G major (one sharp) and 3/4 time. It consists of ten staves of music. The tempo is marked 'Tempo di Valse'. The score includes various musical notations such as dynamics (p, f, cresc., brillante.), articulation (accents, slurs), and fingerings (1, 2, 3, 4). The piece begins with a 'Tempo di Valse' marking and ends with a double bar line.

Meno vivo.

Musical score for the "Meno vivo" section, measures 1-10. The music is in G major (one sharp) and 4/4 time. It features a piano introduction with a *p dolce* dynamic, followed by a *mf* section. The first system contains measures 1-4, the second system measures 5-8, and the third system measures 9-10. Fingerings and articulations are indicated throughout.

Svelto.

Musical score for the "Svelto" section, measures 11-14. The tempo increases. The first system (measures 11-12) begins with a *f* dynamic. The second system (measures 13-14) continues the melodic line.

Stibacchiato.

Musical score for the "Stibacchiato" section, measures 15-24. This section is characterized by a *p dolce* dynamic. The first system (measures 15-18) includes a 4-measure rest in the first staff. The second system (measures 19-22) features a *f* dynamic in the 4th string. The third system (measures 23-24) concludes the section with a *f* dynamic.

Leggiero.

Musical score for the "Leggiero" section, measures 25-34. The tempo is light. The first system (measures 25-28) includes a *p* dynamic and a *mf* dynamic. The second system (measures 29-32) continues with a *p* dynamic. The third system (measures 33-34) includes a *cresc.* marking and a *f* dynamic.

mf

cresc.

p cresc.

p cresc.

brillante.

f

p

Con brio.

p

f

f

f

Allegro e crescendo.

Ossia.

f

ff

Guitar Music, For 1 or 2 Guitars.

N.B.—All pieces marked with * are arranged for 2 Guitars, but are entirely complete as solos. A few pieces, however, marked "duets" are not complete as solos, (see Spring Song and Cavalleria Rusticana).

DEGREES OF DIFFICULTY:

A Easy. B Medium. C Difficult.

| | | |
|---|-------------|-----------|
| I Cannot Sing the old Songs, B | arr. Jacobs | 40 |
| *Grace and Beauty Waltz, A | Jacobs | 30 |
| Mazurka de Salon, B | Jacobs | 40 |
| *Sweet Pretty Waltz, A | Jacobs | 30 |
| Take Back the Heart, C | arr. Jacobs | 50 |
| *Wide Awake Polka, A | Jacobs | 30 |
| *Little Sinners Waltz, A | Jacobs | 30 |
| { In the Gloaming, C | arr. } | |
| { The Long, Long Weary Day, B. | arr. } | Jacobs 30 |
| { Prelude in E minor, B | | |
| *The Nodding Daisies, A | Jacobs | 30 |
| Boston Visit Valse, B | Bane | 30 |
| Bane's Grand March, C | Bane | 30 |
| *La Veta Schottische, A | De Lano | 30 |
| *B. M. I. March, A (Stannard) | arr. Jacobs | 30 |
| *Compañero Polka, A | De Lano | 30 |
| *Song and Dance Schot., B (Kenneth) | arr. Jacobs | 30 |
| *New Harp Schot., A (with banjo acc.) | Saunders | 30 |
| *Mayflower Waltzes, C | Day | 40 |
| Mazurka, (Chopin, Op. 7. No. 2.) C | arr. Jacobs | 20 |
| Mazurka, (Chopin, Op. 33. No. 3.) C | arr. Jacobs | 30 |
| *Whirl Schottische, B (with 2nd mandolin) | Jacobs | 30 |
| *Sporting Life Schottische, B | Jacobs | 30 |
| *Darkie's Hoedown, A (with banjo acc.) | Jacobs | 30 |
| *Narcisse Waltz, A (Mexican Air) | arr. Jacobs | 20 |
| Love's Old Sweet Song, C | arr. Jacobs | 30 |
| Album Leaf, B | arr. Jacobs | 20 |
| *Little Sunbeam Waltz, A | De Lano | 30 |
| *Liars' Club March, B | Jacobs | 40 |

GUITAR MUSIC,—Continued.

| | | |
|--|-------------|----|
| The Heart Bowed Down, C | arr. Jacobs | 40 |
| *Dreaming, A (Waltz Rondo) | Jacobs | 30 |
| Then You'll Remember me, C | arr. Jacobs | 40 |
| Succes-Mazurka, C | arr. Jacobs | 30 |
| { Lange's Albumblatt, C | arr. Jacobs | 30 |
| { Morning Prayer, B | arr. Jacobs | 30 |
| Lady Betty, C | arr. Jacobs | 20 |
| { Pastorale, C | arr. Jacobs | 30 |
| { German Air, B | arr. Jacobs | 30 |
| La Paloma, B | arr. Jacobs | 20 |
| Fond Hearts Must Part, C | arr. Jacobs | 30 |
| Massa's in the Cold, Cold Ground, C | arr. Jacobs | 60 |
| { Vienna, Ma Belle, C | arr. Jacobs | 30 |
| { Adagio, C | arr. Jacobs | 30 |
| { Fair Minka, B | arr. Jacobs | 20 |
| { Spanish Follies, B | Jacobs | 20 |
| Going to Sleep, C | arr. Jacobs | 20 |
| Morning Song, C | arr. Jacobs | 20 |
| { The Happy Wanderer, B | arr. Jacobs | 30 |
| { Chansonette, B | arr. Jacobs | 30 |
| { Styrienne, B | arr. Jacobs | 30 |
| Valse, B (Duvernoy) | arr. Jacobs | 20 |
| Lizzie, Salon-Mazurka, C | arr. Jacobs | 30 |
| Love and Beauty Waltzes, C (Armstrong) | arr. Jacobs | 50 |
| *In Old Madrid, B | arr. Jacobs | 40 |
| Ditto. Song with guitar acc., A minor, B | arr. Jacobs | 40 |
| *Spring Song, C (Mendelssohn) (Duet) | arr. Jacobs | 50 |
| *Cavalleria Rusticana, C (Intermezzo) (Duet) | Jacobs | 40 |
| *Gavotte Mignon, B | arr. Jacobs | 40 |
| *So Lilly White, B | arr. Jacobs | 40 |
| *Hauser's Cradle Song, B | arr. Jacobs | 30 |
| *Sleep, Gentle Mother, A | arr. Jacobs | 20 |
| *Passing of the Guard, B | arr. Jacobs | 60 |
| *Romance, B (From L'Eclair) | arr. Jacobs | 40 |
| *Over the Waves, A (Rosas) | arr. Jacobs | 50 |
| *Spanish Dance, B (Moszkowski) | arr. Jacobs | 40 |
| *On Venice Waters, B | arr. Jacobs | 20 |
| *Erminie. (March and Lullaby), B | arr. Jacobs | 40 |
| *Love's Dreamland, B | arr. Jacobs | 50 |

GUITAR MUSIC,—Continued.

| | | |
|--|---------------|----|
| Baby Polka, A (Pirani) | arr. Jacobs | 30 |
| Mabelle Waltz, A | De Lano | 30 |
| *Belle of Niagara, B | Day | 30 |
| San José, A | Pickard | 30 |
| 42nd Regiment March, B | Day | 30 |
| "Little Sinners" Rival. Two-Step, A | Jacobs | 30 |
| Then You'll Remember Me, Var., A | arr. Jacobs | 30 |
| Old Folks at Home, Var., A (Foster) | arr. Jacobs | 40 |
| My Old Kentucky Home, Var., A (Foster) | arr. Jacobs | 30 |
| *Chorus from "Lohengrin," C (Wagner) | arr. Jacobs | 40 |
| "Howdy" Darkies! Ragtime, B | Jacobs | 30 |
| *Last Night, A (Kjerulf) | arr. Jacobs | 20 |
| *Sporting Life Schottische, B (3 guitars) | Jacobs | 40 |
| In High Society. March, B (Holst) Duet 50 | arr. Jacobs | 40 |
| *Flower Waltz, A | Jacobs | 30 |
| Little Minstrel Waltz, A | Duffell | 30 |
| Watch Hill. Two-Step March, B Duet 40 | Kenneth | 30 |
| Under the Double Eagle. M'ch, B Duet 40 | arr. Jacobs | 30 |
| *First Position Polka, A | Bemis | 30 |
| *Santa Lucia. Spanish Waltz, A | arr. Jacobs | 20 |
| *Prince Charming. Waltz, A (Duffell) | arr. Jacobs | 30 |
| Shepherd Lullaby. Reverie, B (Holst) | arr. Jacobs | 40 |
| Prison Song. From "Il Trovatore," B | arr. Jacobs | 30 |
| *Christmas Eve. Waltz, B | Keating | 30 |
| Brownie Polka, B | Bemis | 40 |
| Luella Waltz, B | Weidt | 40 |
| Cuban Song. Bass Solo, B | Plante | 30 |
| Myra Waltz, A | Duet 50 Bemis | 30 |
| "Who Dar!" Cake-Walk and Two-Step, A | Soule | 30 |
| *What Will the Answer Be? B (Rich) | arr. Jacobs | 30 |
| Bostonian. March and Two-Step, A Duet 40 | Kenneth | 30 |
| Heart so True. Mazurka de Concert, B | Jacobs | 40 |
| Boston Yodle. Dance a la Fandango, A Duet 40 | Weidt | 30 |
| *Little Sparkers. Danse Brillante, A | Lansing | 30 |
| Koonville Koonlets. Cake-Walk, B Duet 40 | Weidt | 30 |
| Montclair Galop, A Duet 40 | Weidt | 30 |

SONGS with GUITAR Acc.

| | | |
|----------------------------------|-------------|----|
| My Old Kentucky Home, A (Foster) | arr. Jacobs | 40 |
| In Old Madrid, B (Trotter) | arr. Jacobs | 40 |



GUITAR MUSIC.—Continued.

N. B.—Piano Accompaniments can be had to many of the pieces listed below.

| | | GUITAR SOLO | GUITARS |
|--|-------------|-------------|---------|
| Little Aristocrat. Petite Danse, B | Weidt | 30 | 40 |
| Memories Dear. Gavotte, B | Bone | 30 | 40 |
| On Boston Common. March and Two-Step, B | Bemis | 30 | 40 |
| Pickaninny Franks. Cake Walk, B (Sullivan) | arr. Jacobs | 30 | 40 |
| New Life. Gavotte, B | Weidt | 30 | 40 |
| Frontera. Spanish Waltz, A | Weidt | 30 | 40 |
| Little Joe. Cake Walk, B | Weidt | 30 | 40 |
| The Jolly New Yorker. March and Two-Step, B | Weidt | 30 | 40 |
| Beggar's Dance. Polka Two-Step, B | Weidt | 30 | 40 |
| Chicken Pickin's. Dance Descriptive, B (Allen) | arr. Jacobs | 30 | 40 |
| Rambling. Caprice, B | Bone | 30 | 40 |
| Pampaluna. Danza, B | Plante | 30 | 40 |
| Wild Flowers. Schottische, B | Weidt | 30 | 40 |
| The Happy Jap. Geisha Dance, B (O'Connor) | arr. Jacobs | 30 | 40 |
| Down the Pike. March and Two-Step, B | Weidt | 30 | 40 |
| The Blushing Bride. Gavotte, B | Vreeland | 40 | 40 |
| The Black Cupid. Schottische, B | Weidt | 30 | 40 |
| Jack in the Box. Character Dance, B (Allen) | arr. Jacobs | 30 | 40 |
| Behind the Hounds. March and Two-Step, B (Allen) | arr. Jacobs | 30 | 40 |
| The Dancing Boughs. Idyl, B | Bone | 30 | 40 |
| Days of Fun. Song and Dance, B | Bone | 30 | 40 |
| Dance Characteristic. The Pixies, B (Farrand) | arr. Jacobs | 30 | 40 |
| The Story-Teller Waltzes, B (Farrand) | arr. Jacobs | 30 | 40 |
| Mazetta. A Gypsy Idyl, B (Allen) | arr. Jacobs | 30 | 40 |
| Silent Love. Waltzes, B | Weidt | 30 | 40 |
| Under Palm and Pine. March and Two-Step, B (Kenneth) | arr. Jacobs | 30 | 40 |
| The Parting. Reverie, B | Weidt | 30 | 40 |
| Spanish Silhouettes. Waltz, (Pomeroy) | arr. Jacobs | 30 | 40 |

No. 1.
JACOBS' EASY GUITAR FOLIO.

CONTENTS.

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| Page | | Price for the Music in Sheet form. |
|------|--|------------------------------------|
| 20. | Baby Polka. (PIRANI) Arr. by WALTER JACOBS. | 30 |
| 40. | Bells of Niagara. March and Two-Step. E. R. DAY. | 30 |
| 42. | Boston Visit Valse. JOHNSON, BANE. | 30 |
| 44. | Campanero Polka. C. S. DE LANO. | 30 |
| 24. | Christmas Eve. Waltz. E. M. KEATING. | 30 |
| 22. | Cuban Song. Bass Solo. A. H. PLANTE. | 30 |
| 20. | Dreaming. Waltz Rondo. WALTER JACOBS. | 30 |
| 28. | First Position Polka. GEO. W. BEMIS. | 30 |
| 8. | Flower Waltz. WALTER JACOBS. | 30 |
| 16. | "Howdy" Darkies! Rag time. WALTER JACOBS. | 30 |
| 36. | In High Society. March and Two-Step. (Holst.) Arr. by WALTER JACOBS. | 40 |
| 38. | Last Night. (KJERULF) Arr. by WALTER JACOBS. | 20 |
| 26. | Little Minstrel Waltz. H. P. DUFFELL. | 30 |
| 6. | "Little Sinners" Rival. March and Two-Step. WALTER JACOBS. | 30 |
| 80. | Luella Waltz. A. J. WEIDT. | 40 |
| 14. | New Harp Schottische. R. S. SAUNDERS. | 30 |
| 3. | Old Folks at Home. Variations. (FOSTER) Arr. by WALTER JACOBS. | 40 |
| 18. | Prison Song. From "Il Trovatore" (VERDI) Arr. by WALTER JACOBS. | 40 |
| 46. | Santa Lucia. Arr. by WALTER JACOBS. | 20 |
| 12. | Sweet Pretty Waltz. WALTER JACOBS. | 30 |
| 24. | Wide Awake Polka. WALTER JACOBS. | 30 |
| 22. | Watch Hill. March and Two-Step. W. D. KENNETH. | 30 |



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| 40. | Black Cupid, The. Schottische. A. J. WEIDT. | 30 |
| 44. | Blushing Bride, The. Gavotte. WALTER VREELAND. | 40 |
| 22. | Bostonian, The. March and Two-Step. (Arr. by WALTER JACOBS.) W. D. KENNETH. | 30 |
| 10. | Chicken Pickin's. Dance Descriptive. (Arr. by WALTER JACOBS.) THOS. S. ALLEN. | 30 |
| 26. | Dancing Boughs, The. Idyl. FRANK W. BONE. | 30 |
| 18. | Dance Characteristic. "The Pixies." (Arr. by WALTER JACOBS.) VAN L. FARRAND. | 30 |
| 34. | Forty-Second Regiment March. E. R. DAY. | 30 |
| 3. | Frontiera. Spanish Waltz. R. L. THEIS. | 30 |
| 14. | Happy Jap, The. Gaiety Dance. (Arr. by WALTER JACOBS.) LAWRENCE B. O'CONNOR. | 30 |
| 32. | Knoxville Koonleis. Characteristic Cake Walk and Two-Step March. A. J. WEIDT. | 30 |
| 8. | La Veta Schottische. C. S. DE LANO. | 30 |
| 42. | Little Joe. Cake Walk. H. L. THEIS. | 30 |
| 12. | Little Sinners. Waltz. WALTER JACOBS. | 30 |
| 16. | Little Sparkers. Dance Brillante. (Arr. by WALTER JACOBS.) GEO. L. LANSING. | 30 |
| 24. | Little Sunbeam Waltz. C. S. DE LANO. | 30 |
| 36. | Montclair Galop. A. J. WEIDT. | 30 |
| 28. | New Life. Gavotte. A. J. WEIDT. | 30 |
| 5. | Pampaiana. Dance. A. H. PLANTE. | 40 |
| 30. | Prince Charming Waltz. (Arr. by WALTER JACOBS.) H. P. DUFFELL. | 30 |
| 38. | Rambling Captive. FRANK W. BONE. | 30 |
| 20. | What Will The Answer Be? (Arr. by WALTER JACOBS.) ALBERT L. RICH. | 30 |
| 24. | What! Schottische. WALTER JACOBS. | 30 |

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| Heart So True. Mazurka de Concert. | Walter Jacobs |
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| In High Society. March and Two-Step. (Holst) Arr. | Walter Jacobs |
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| Little Sunbeam Waltz. | C. S. De Lano |
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| Myra Waltz. | Geo. W. Bemis |
| New Harp Schottische. | R. S. Saunders |
| Over the Waves. Waltzes. (J. Rosas) Arr. | Walter Jacobs |
| Prince Charming. Waltz. | H. P. Duffell |
| Spanish Dance. No. 1. (Moszkowski) Arr. | Walter Jacobs |
| Song and Dance Schottische. | W. D. Kenneth |
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| Black Cupid, The. Schottische, | A. J. Weidt |
| Chicken Pickin's. Dance Descriptive, (Allen) arr. | Walter Jacobs |
| Concert Waltz. Luella, | A. J. Weidt |
| Dance Characteristic. The Pixies, | Van L. Farrand |
| Down the Pike. March and Two-Step, | A. J. Weidt |
| Jolly New Yorker, The. March and Two-Step, | A. J. Weidt |
| Little Aristocrat. Petite Danse, | A. J. Weidt |
| Little Sparkers. Dance Brillante, | Geo. L. Lansing |
| My Old Kentucky Home and Fair Harvard, | arr. Walter Jacobs |
| New Life. Gavotte, | A. J. Weidt |
| Pickaninny Franks. Cake Walk Characteristic, | (Sullivan) arr. Walter Jacobs |
| Story-Teller Waltzes, The. | Van L. Farrand |
| What Will the Answer Be? Waltz Song, (Rich) arr. | Walter Jacobs |
| Who Dar! Cake Walk and Two-Step March, | C. H. Soule |
| Wild Flowers. Schottische, | A. J. Weidt |

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